

TAURINE ART FROM ALTAMIRA TO ZULOAGA, IN A NUTSHELL

By Hugh Hosch and Art Diaz



El Cid Campeador (from the *Tauromaquia*) by Francisco Goya

Personal collection of Hugh Hosch

FOREWORD

By co-author Hugh Hosch

When Jack Bona, president of the Taurine Bibliophiles of America, asked me to write an article on "Art in Toreo / Toreo in Art," concentrating on paintings, drawings, etchings, etc., I did two things: first, I accepted the assignment, and, second, after thinking about it for a few minutes, I panicked. Art student I may have been, but I was now wishing I'd told Jack, "but, man, you didn't see my grades." Oh, well, too late. My sinful pride wouldn't let me back out now. But it would permit me to take the coward's way out -- which I did. I called upon that human encyclopedia, that walking Library of Congress, that living, breathing fount of all knowledge, both taurine and otherwise, that posterior-saver nonpareil . . . Art Diaz.

Mercifully, my combined actions of prayers, lighted joss sticks, coins in the wishing well and my promise to lend him my videotape of six solid hours of *Three Stooges* films apparently did the trick, for Good and Faithful Arturo answered the call. So while my ego (which inflates and deflates with the same ease and rapidity of the rubber duck I take to the bathtub) persuaded me to put my name on this piece as co-author, the fact of the matter is that

just about all of the real red meat (or maybe I should say the gray matter) of the thing emanated from the cranium of Art Diaz. This was truly a fortuitous move on my part; until Art clarified things for me, I thought Goya was a term meaning "non-Jewish female."

Art and I agreed that we should not even try to write about all taurine artists, from Day One to the present, nor should we try to go into considerable detail about those who did "make our list." It would be too long and, frankly, we felt it would not hold the interest of the majority of readers. This is, after all, an article and not a book. We decided to focus on the better known of the historical lot, and then to provide a listing of many of those artists contributing to taurine drawing and painting within our own lifetime.

A word about the illustrations accompanying this article: the method of reproduction available in the printing of this piece precludes renderings of art book quality -- or anything approaching such. Thus while the likenesses of the paintings and drawings depicted herein are admittedly and regrettably lacking in technical quality, we nevertheless felt it important to have the written copy concerning the artists discussed paired with examples of their actual works.

No, these small reproductions are not meant to be clipped out and taped to one's bedroom wall like a collectible poster, but it is hoped that they will serve two purposes: (1) for the person who may not be familiar with the style of one artist or another, the pictures will, hopefully, at least provide some idea as to the artist's approach, and (2) for those who are familiar with the styles of the painters in question, the reproductions will serve to remind them of these specific works. That having been said, we apologize for the poor quality of the illustrations and assume full culpability; please do not hold the editor of this publication responsible. Readers are urged to look up more representative versions of the pictures displayed here in some of the many high quality art books which are available for sale and in libraries.

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THE FIRST TAURINE ARTISTS

We used to think that all those marvelous depictions of men hunting aurochs -- the ancestors of today's fighting bulls -- which are still found today on the walls and ceilings of the caves of Altamira in northern Spain and those of Les Trois and Lascaux in France, were nothing more than nice pictures done by cavemen passing the